

Back Stage at "Seventeen"

Mike, the Property Man, Is Compelled to Camouflage the Apple Butter, So the "Kids" Won't Eat It All Up

The spirit of "Seventeen" prevails backstage at the Booth Theatre as well as before the footlights. "Like recess time when I went to school," commented Mike, the property man, as he camouflaged the jar of apple butter under the fireman's cap.

"They finished a big crock of it, miss," explained Mike, "in two days last week and since then I have to hide it. Nothing to eat is safe round here. You know Miss Rose has it in her part that she gets a piece of bread and butter and apple sauce and sugar. But they all want it. And war bread—I thought it would stop them—but they eat twice as much since I commenced getting that."

But how could "recess time" in "Seventeen" be otherwise, when you consider that the average age of the actors is round-about twenty? There's Miss Ross, who plays the part of tattletale Jane; she's only eighteen in real life, and all she needs is an extra big tuck in her skirt to make her ready for her rôle. Gregory Kelly, the Willie Baxter, brags of being old enough to vote, but will admit if cornered that he's only been permitted to vote once. Miss Gordon, the "baby talk" girl, is just past eighteen. The stage manager, Morgan Farley, is all of seventeen; while the business manager, Harold Holstein, lords it over the others from the vantage of his many years of experience—twenty-six of them.

"So," says Mike, amiably ignoring the subtle search for the apple butter and the grape juice, "what can you expect of children?"

It was difficult to realize that these youngsters were really going to step through the wings in a few minutes and take their places in a Broadway play. There sat Beatrice Maude, twanging her Hawaiian guitar—the latest addition to the collection of ukuleles and banjos scattered in the dressing room. Gregory Kelly was leisurely finishing the apple he had started in the first act. Genesis, because his rôle doesn't permit him to take a glass of grape juice punch at the party in the last act, demanded his share in advance. "Because if I don't get it now," he explained righteously,

"I don't get it at all. There's never any left!"

Over in a corner of Gregory Kelly's dressing room—it might be called large but for the fact it serves as company green room and is always crowded having a romp with the dogs, was Stuart Walker. He simply can't be dignified even though he is producing "The Book of Job." He quitted his three canine friends and introduced them with such praises as should bring the blush of pride to any dog's cheeks. Clem, particularly, is commended as an intelligent actor. He was literally picked out of the gutter in Chicago. But he took to baths like a gentleman. And after one performance it was easy to see he was a true Thespian impoverished by a few months' enforced "resting."

With the dogs barking, the ukuleles in full swing, with the voices of Gregory Kelly and Paul Kelly—who isn't his brother and consequently a pal—raised in song; with Agnes Horton, who doesn't mind being called "fat," sending Lillian Ross into gales of laughter by her burlesque of the part of Jane—well, is it any wonder the seventeen-year-old stage manager looks nightly for a few gray hairs, due to his fear that the double-thickness doors between stage and dressing rooms might be left open, and the gay din mingle with the entr'acte music "out front"?

During the last act, when the music for the Parcher party floats over the footlights, there really is dancing backstage. The "baby talk" girl flutters by with the lad who serenades her, leaving the boy who owns the Chevrolet as prize for sedate May Parcher, who is anything but sedate of stage. The "fat" girl—bless her!—is tremendously popular. Stuart Walker takes a turn with Mother Baxter. Willie and Jane forget their differences. Genesis, who is parish because of his make-up, executes a pas secul.

"It's like a house party," we remarked to Mike. "They're just actin' natural when they 'cut up' backstage," he replied. "They may be actors, but they ain't grown up."

JANE GREY



Replaces Marjorie Rambeau

Charles Hopkins Gets New Plays for Punch and Judy

Charles Hopkins announces that he has secured a number of new plays for presentation by his Punch and Judy Theatre Company.

It is likely that the after-Lenten season will witness one of these plays at the Punch and Judy, while the others are listed for early production next autumn, not necessarily in the Punch and Judy Theatre, however. One or two of the plays have been hitherto arranged for, but have been in process of development, but the greater number have been secured within a very brief time.

The list includes "The Arabian Nights," by Owen Davis, founded upon the Sir Richard Burton version and recently tried out on a very elaborate scale in Boston; "The Happy Journey," by Hubert Osborne; "The Prodigious Son," by Martin Brown; "How Much is a Million?" by Charles Hopkins; "Macaire," by Robert Louis Stevenson; "Smokes," by George C. Hazelton, jr.; "Over Here," by Hubert Osborne; "The Great Hour," by Robert Housum; "The Kite," by Meade Mininger, and "In Glass Houses," by Robert Housum.

Cyril Maude To Be New Frohman Star

Cyril Maude will appear next season under the management of Charles Frohman, Inc., inaugurating his New York engagement in "The Saving Grace," a comedy by Haddon Chambers that has been running in London since last autumn with remarkable success. "Mr. Chambers is now in America, having come over to consult with Mr. Maude and Ald Hayman, general manager for Charles Frohman, Inc., as to the production of his play.

In a letter to Mr. Hayman, announcing his arrival in America, Mr. Maude writes that he is very thankful to be back again. His season in Melbourne and Sydney, he says, was very successful. He adds that he found New Zealand a wonderful country for sport and that he had the best fishing there he ever had anywhere.

"Tamura" Still Running
To-night the Neighborhood Players will give their sixth performance of the Japanese classic drama of the fourteenth century, "Tamura," in which Hishio Ito plays the title rôle. It is followed by a three-act satirical comedy from the Spanish, called "Fortunate."

Revives "Gypsy Love"
Mr. Andreas Dippel will revive Franz Lehars' musical masterpiece, "Gypsy Love" in New York early this spring with an all star cast.

MARION SUNSHINE



Ready for "Going Up" at the Liberty

Edith Matthison Offers "Everyman" Tuesday Afternoon

Edith Wynne Matthison will give a special matinee of "Everyman" at the Republic Theatre Tuesday, for the benefit of the Stage Women's War Relief.

She has chosen the old morality play from her repertory, lately produced at the Cort Theatre and Neighborhood Playhouse, because it is a mid-Lenten performance and there have been many requests for the play.

The same specially chosen cast will appear, and includes: Charles Rann Kennedy, in his original rôles of Doctor and Messenger; Pedro de Cordoba, Adrienne Morrison, Elsie Herndon Kearne, Mercedes de Cordoba, Antoinette Glover, Percy and Ruth Vivian, Elma Larimore, Margaret Gage and Millicent Horton.

Miss Matthison is deeply interested in the war relief work of the women of the theatre and accomplishing and will give the entire receipts of the matinee to the Stage Women's War Relief.

"Karen" Another Week

"Karen" will be extended for still another week at the Greenwich Village Theatre, making it necessary to postpone the opening of "Pan and the Young Shepherd," a pastoral comedy, by Maurice Hewlett, to Monday evening, March 18. The play was originally scheduled to open next Monday night.

NORA BAYES



In "The Cohan Revue"

Walter Hampden Played Caesar in Stratford, Eng.

Antony in Latest Revival Was in Shakespeare Festival

Walter Hampden, who will play Antony in the "Julius Caesar" revival to be given Friday of this week at the Cort Theatre, has had the distinction of appearing in the title rôle of "Julius Caesar" at the Stratford-on-Avon Shakespearean festival.

"Cyril Keightley, our Cassius in this company, and quite a little group of actors well known in America are graduates—so to speak—of F. R. Benson's famous company, which for the past twenty-five years has been a training school for stars," said Mr. Hampden.

"I was with the Benson forces for three years. The company played occasional seasons in London, but chiefly in the country—the provinces. And each spring, on the Shakespearean anniversary, the company takes part in the festival at Stratford-on-Avon. This is an experience in itself coveted by every actor in England, for each production given is planned to be worthy of the master whose work it celebrates.

FAY MARBE



In "Oh, Boy!"

"Benson," declared Mr. Hampden, "has had an extraordinary influence on the contemporary stage. He has not only produced Shakespeare adequately

and beautifully, but out of his company have come a number of stars and good actors who owe their splendid foundation in their art to him.

"In the Shakespeare Playhouse revival of 'Julius Caesar' I shall play Marc Antony; but it may be interesting to know that I played the title rôle of the play in the Stratford-on-Avon festival. The play meant a great deal to me then, as it does to every young Shakespearean student; but it means to me infinitely more to-day—almost the play of the hour."

Walter Hampden is best known to the public in the rôle of Manson in "The Servant in the House," which he played throughout the country with Tyrone Power (the Brutus of the present "Julius Caesar") as Robert Smith, the Drain Man, in the same play. His first Shakespearean appearance in America was in "The Tempest," last year at the Century Theatre.

French Repertory

M. Jacques Copeau announces the week's repertory at the Théâtre du Vieux Colombier as follows:

On Monday, Tuesday, Wednesday and Friday evenings, March 11, 12, 13 and 15, and Thursday and Saturday mornings, March 14 and 16, "La Petite Marquise," by Molière and Halévy, and "L'Amour Médecin," by Molière, will be given.

On Thursday evening, March 14, "La Traversée," by A. Villery, and "Poli de Carotte," by J. Renard.

On Saturday evening, March 16, "Les Frères Karamazov," by J. Copeau and J. Croue, will be repeated.

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When Her Courage Failed

Sybil Vane, the tiny Welsh prima donna at the Hippodrome, admits that there has been at least one occasion in her short career when her courage failed her and her voice was mute.

It was not the night when she went on the stage for the first time and essayed the leading rôle in "Hansel and Gretel" before a critical London audience at Covent Garden, although she was still only in her teens and up to that time had been singing nothing more pretentious than religious arias in Welsh churches.

It was not when she made her debut in Wagnerian rôles, a slender little girl of twenty, with the London Opera Company, although Nikisch, the great conductor, had come to her that night and by the very intensity of his reassurance emphasized the unnerving prospect that faced her.

It was at her last concert on the other side in her home town of Cardiff, before an audience of 1,700 men. And every one of those men wore the blue uniform of the soldier invalided home. Many still wore white bandages over their wounds; some were sightless; hundreds had lost legs or arms—none would ever go forth physically fit to do service for his country again.

"I looked at them and my voice choked right up in my throat," said the tiny singer; "my eyes were blinded with tears so that I couldn't see the

music, and the orchestra had to wait while I fought for my composure. And then I realized that I must get away for a little while at least from the sights and sounds of this terrible war. For six months I had devoted all my time to singing to the wounded Tommies. You know there is practically no concert work or opera in London now. It stopped almost automatically with the beginning of the war. But I had a regular list of hospitals where I went every week to sing for the boys. This I did for over six months, but I didn't realize until I faced those wounded men there in Cardiff how it had told on my nerves and my strength, and I knew I must get away for a little while.

However, I have a very good substitute in the person of my seventeen-year-old sister, who has glorious natural voice, and who writes me that she goes almost every day to sing in the hospitals. One of my great hopes is that by my career here in America I may be enabled to give her the chance which was afforded me by a stranger who heard me as a little girl singing in the mission chapel in Cardiff and paid for my lessons until I had made my debut."

In Vaudeville

PALACE—Eva Tanguay, Catherine Heywood, Gus Edwards's Bandbox Revue, the Three Dooleys, "Submarine F-7," "Sailor" Reilly, Eis and Niemeyer, and others.

RIVERSIDE—Grace La Rue, Beacie Clayton and company, Hobart Bosworth in "The Sea Wolf," Dooley and Sales, Marzella, Jimmie Lucas and company, McDevitt, Kelly and Lucey, Elmer El Cleve and the Australian Creightons.

COLONIAL—George White and Emma Haig, Santos and Hays, Jack Wilson, the Ford Sisters, Josie Heather, Little Billy, Franklyn Ardell and company, Fields and Flatow, McIntosh and His Musical Maids, and the Little-Johns.

ROYAL—Mollie King, "Camouflage," "The Weaker One," Santley and Norton, Fox and Ward, DeWinter and Rose, Ida May Chadwick and Dad.

ALHAMBRA—James J. Morton "Ruberville," the Watson Sisters, James and Bonnie Thornton, Ryan and Lee, Gilbert and Friedland, Hunting and Francis, Bradley and Ardine, Skelly and Sauvain, Jack and Cora Williams, and Norman Talmo.

LOEW'S AMERICAN—Charles Hoy and Harry Lee, the Royal Hawaiians, Clinton and Rooney, "Officer 444," Weiser and Reiser, and others.

In Brooklyn

ORPHEUM—Adèle Rowland, "On the High Seas," the Courtney Sisters, Vadie and Gyzl, De Leon and Davies, Guiran and Newell, and the Misses Chalfont.

BUSHWICK—Evelyn Nesbit, Van and Schneck, Jimmy Hussey, Hugh Herbert in "The Lemon," Moon and Morris, Adeline Francis, the Four Boises, Sophie and Harvey Everett and Young and April.

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